


CANADIANS IN PARIS 1867~1914

AN EDUCATIONAL EXHIBITION USING THE GALLERY'S COLLECTION AND LONG TERM LOANS



ART GALLERY OF ONTARIO



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**ART GALLERY OF ONTARIO
MARCH 3 TO APRIL 15, 1979**





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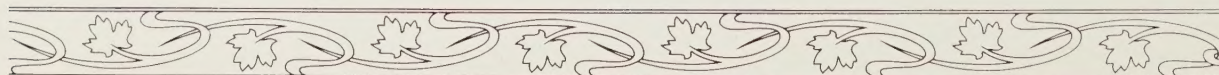
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INTRODUCTION

This exhibition evolved from numerous requests by secondary school teachers for a tour of "French and Canadian Impressionists." With the regular installations of the Art Gallery's permanent collection, such a tour meant looking at the European works and then moving hastily upstairs to the Canadian Galleries. This touring method relied heavily on the students' having a highly-developed visual memory (not always the case) and even if this were so, subtle comparisons were impossible. Obviously, the ideal would be to hang a French painting beside a Canadian one. As an attempt to realize this optimum teaching installation, the Secondary School Tours Department has put together *Canadians in Paris: 1867-1914*.

Once the exhibition had been initiated, the first tentative research into the achievements of Paris-bound Canadian painters during this period cast doubts that Impressionism was the major influence. What these influences actually were, and the manner and extent to which Canadian artists responded to them, is the subject of David Wistow's introductory essay. His research has uncovered new material but has posed other questions which can only be answered by study in Paris (not possible on an Education budget). For the secondary school student, however, he has used diaries, memoirs and letters to recreate the *ateliers* and salons of 19th century Paris as the Canadians found them.

The exhibition is divided into four parts.

Part 1: An overview of French painting and sculpture ranging from work that was acceptable in the academic salons, to the academically unacceptable avant-garde work of the Post-Impressionists.

Part II: A comparison of the work of Academic French artists with that of certain Canadians. The word "academic" is used somewhat hesitantly because in their first attempts at exhibition in the Salon, the Barbizon painters shown here were refused as vehemently as were the "Fauves" in the early 20th century. Mid-19th century taste found Barbizon landscape painting "without content" and of little merit in comparison with history painting – scenes from the Bible and the ancient or medieval past. However, by 1867 most artists in the Barbizon School had gained recognition and their work was welcomed in the academic salons.

Part III: Impressionists and Fauves – the more adventurous spirits of the Salon des Indépendants, etc. – compared with the Canadians. In Part II and Part III the comparisons do not imply that the Canadian artist worked directly with the European one, or was familiar with this particular European work, but rather that they shared, or partially shared, a common aesthetic ideal. For this reason, the "pairings" are purely visual, and somewhat arbitrary; the differences are as important as the similarities.

Part IV: An overview of painting and sculpture by Canadian artists in Paris between 1867-1914. In Parts II, III and IV the work by Canadian artists could have been done in Europe or on their return home. If done in Canada, it shows how the artist adapted a European style to interpret a Canadian subject.

The exhibition consists entirely of painting and sculpture in the Art Gallery's collection and on long-term loan. That this could yield nearly 70 works and still not be exhausted says much for the extent of the collection in these areas. We are grateful to the European and Canadian Curatorial Departments for allowing us to borrow so handsomely. The works are listed alphabetically in Parts I & IV. In Parts II & III, the French works are listed alphabetically, followed by the Canadian ones.

Putting the exhibition together involved many people, especially the Secondary School Touring staff who researched the catalogue entries, designed the "Belle Epoque" display for the Grid and created the slide show in the Exhibition. David Wistow not only wrote the introductory essay, but also was an invaluable source of additional information about the entries. Our special thanks go also to the Publications, Design, Preparation, Registration and Media Productions Departments and to everyone in the Education Branch who helped us.

Pamela Gibson, Senior Education Officer, Secondary School Tours
March, 1979



19TH CENTURY PARIS AND THE CANADIAN ARTIST

Late nineteenth century Paris was undoubtedly the capital of the western world. Recovering rapidly from defeat at the hands of the Prussians in 1871, the city had never experienced such *joie de vivre*. While the government of the new republic kept both the socialists and royalists at bay in the capital, overseas it skilfully extended its array of exotic colonies: in Tunisia, Cambodia and French West Africa. Unprecedented sums of foreign capital began to flow through the Paris stock exchange, stimulating an already highly industrialized society.

Progress was the by-word of the age. The first track of the Paris metro was completed in 1900. Scientific discoveries such as the wireless, electrical lighting, the automobile, and cinematography significantly altered the life of the Parisian. Three successive international fairs provided a showplace for these achievements, that of 1889 made famous by Monsieur Eiffel's controversial tower.

The bourgeoisie of the day, when not browsing in the exhibition halls, might be found at the elegant Café de la Paix, Garnier's flamboyant Opera House, or on the recently constructed *grands boulevards*, while the bohemians in Montmartre frequented the newly opened Moulin Rouge and Folies Bergères, or other lesser known cabarets and dance-halls.

Debussy and Ravel completely revolutionized French orchestral writing of the period. Mallarmé, Balzac, Zola and Proust did much the same for poetry and prose. Never before had the Parisian stage been so internationally acclaimed, a fact which was attributable in large part to the 'Divine' Sarah Bernhardt, while the première of the avant-garde Ballet Russe took the city by storm. The French capital became a cultural Mecca, attracting musicians, writers, actors, and dancers from throughout the world.

A large number of foreign artists were also attracted to Paris at this time: Kupka from Czechoslovakia, Bakst from Russia, Hodler from Switzerland, Corinth from Germany, Van Gogh from Holland, Brancusi from Rumania and Conder from Australia. Some stayed only briefly; others never went home.

Canadians in Paris

Approximately one hundred and fifty Canadian artists also visited France between 1867 and 1914. The magnitude of this movement has often been overlooked. Whereas the previous generation, including painters such as Lucius R. O'Brien (1832-99), had been content to remain in Canada painting landscapes in the American 'luminist' tradition, most Canadian artists born after 1850 were attracted to Paris by the art training available there: in the 1870s Charles Huot (1855-1930) and Wyatt Eaton (1849-96); in the 1880s William Brymner (1855-1925), Maurice Cullen (1866-1934), Paul Peel (1860-92), George Reid (1860-1947), and Robert Harris (1849-1919); in the 1890s James W. Morrice (1865-1924), Henri Beau (1863-1949) and Marc-Aurèle de Foy Suzor-Coté (1869-1937); and from 1900 to the war, Clarence Gagnon (1881-1942), A.Y. Jackson (1883-1974), A.H. Robinson (1881-1956) and J.W. Beatty (1869-1941). A few unfamiliar names appear too, such as Mary Stobo, whose parents may have considered Paris a proper location for finishing school and the suitably womanly arts of painting and drawing. Frederick H. Brigden (1871-1956) is one of the few Canadians of this generation who failed to visit Paris although he did study at the Art Students League in New York. Frederick S. Challener (1869-1959) is another, but he was born in England and returned to study there between 1876 and 1883.

The Canadians followed approximately twenty years after their American counterparts. George Innis and William Morris Hunt, for example, resided in Paris in the late 1840s and early 50s, although the major influx of Americans was not until a decade later. Only Canada's geographical proximity to the United States and her unique bi-cultural heritage prevented this time lag from being even greater: for the French in Canada, Paris had always been a natural focus for studies. Artists such as François Malepart de Beaucourt (1740-94) and François Baillargé (1759-1830) had sojourned in Paris at the end of the eighteenth century while Antoine Plamondon (1804-95) and Théophile Hamel (1817-70) made the pilgrimage in the first half of



the nineteenth. Although few in number, they suggest the existence of a tradition which may have influenced a Quebec-born English-speaking artist, Wyatt Eaton, to travel to Paris in the 1870s. His arrival there heralded the beginning of a major exodus from Canada which peaked in the late 1880s.

The lack of well established art schools in Canada may have contributed to this exodus. Halifax, Saint John, Quebec, Montreal, Toronto and other cities could boast new art institutions, but training was unquestionably better in Paris and, to a lesser degree, in the United States. Although the majority of Canadian painters travelled directly to France, many, including Wyatt Eaton, studied at American schools first; this may partially explain why he got to Europe earlier than most. Paul Peel combined studies at the Pennsylvania Academy of Art in Philadelphia with classes at the Royal Academy Schools, London, England, before finally moving on to Paris.

The length of the Canadians' sojourn in the French capital varied considerably. As far as is known, Homer Watson (1855-1936) visited the city only once, briefly in April of 1889, when his wife commented on his activities in a letter. "Homer was not with us today as he wanted to go to the Louvre and study the old Masters as much as possible while he is here."¹ At the other extreme is Morrice, who made Paris his base for almost thirty years and became a well known and much discussed figure in literary and artistic circles. Paul Peel, who died at the age of 32, would also have undoubtedly remained in France since, despite his popularity in Europe, he found it difficult to sell his paintings at home. In general, however, Canadian artists stayed approximately one to four years, studying and exhibiting formally.

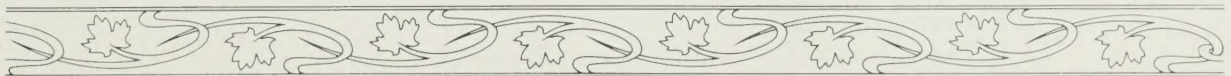
The Art Schools

For many, the artistic centre of late nineteenth century Paris was 14, rue Bonaparte, the location of the Ecole des Beaux-Arts. Prior to 1863 its sole function had been to provide working space for advanced drawing pupils who were preparing to compete for the much coveted Prix de Rome, a competition open only to Frenchmen. In that year the Ecole assumed a secondary function when three painting *ateliers* were created: their looser curricula attracted French students of lesser skills, as well as some foreigners. Only about fifteen Canadians were enrolled at the Ecole between 1867 and the First World War, including Joseph Saint-Charles (1868-1956), Charles Huot, Maurice Cullen, and Wyatt Eaton, all of whom studied under Jean Léon Gérôme. Most were from Quebec and therefore presumably fluent in French. It was the Ecole's formal language requirements which excluded the majority of Canadian painters.

Fortunately, there were attractive alternatives to the Ecole des Beaux-Arts. Several private *ateliers* were established in Paris by professors from the Ecole. For many students these schools



Sketching and painting from the live model was the basis for study in Parisian art schools of the nineteenth century. Male models were required to wear bathing suits when posing for women.



provided preparation for the *concours des places*, the entrance examinations at the Ecole; for others, such as the Canadian Robert Harris, who studied in the *atelier* of Léon Bonnat, the curriculum was an end in itself. Instruction in these studios was divided into three basic areas: elementary drawing, drawing and painting after the live model, and compositional study in the form of sketches and copying.² The pupil began by copying engravings, known as *modèles de dessin*. At the next stage, *à la bosse*, he made drawings after plaster casts using charcoal, the favourite medium of the period. Finally, in a move which elevated the pupil in the social hierarchy of the studio, he was allowed to draw from the live model, a process called passing *à la nature*. Only after mastering figure drawing, known as the *académie*, was the pupil allowed to employ paints.

The student commenced by painting a head, copying either from a work specifically executed for this purpose by the *patron* (the presiding professor), or from an Old Master – generally Flemish or Venetian because of their distinct brushwork and vivid colouration. From here he moved on to the last stage, known as the *esquisse peinte*, a comprehensive sketch executed in oils. Although often hackneyed in subject matter, the *esquisse peinte* allowed for originality in composition and a quick, expressive, painting technique.

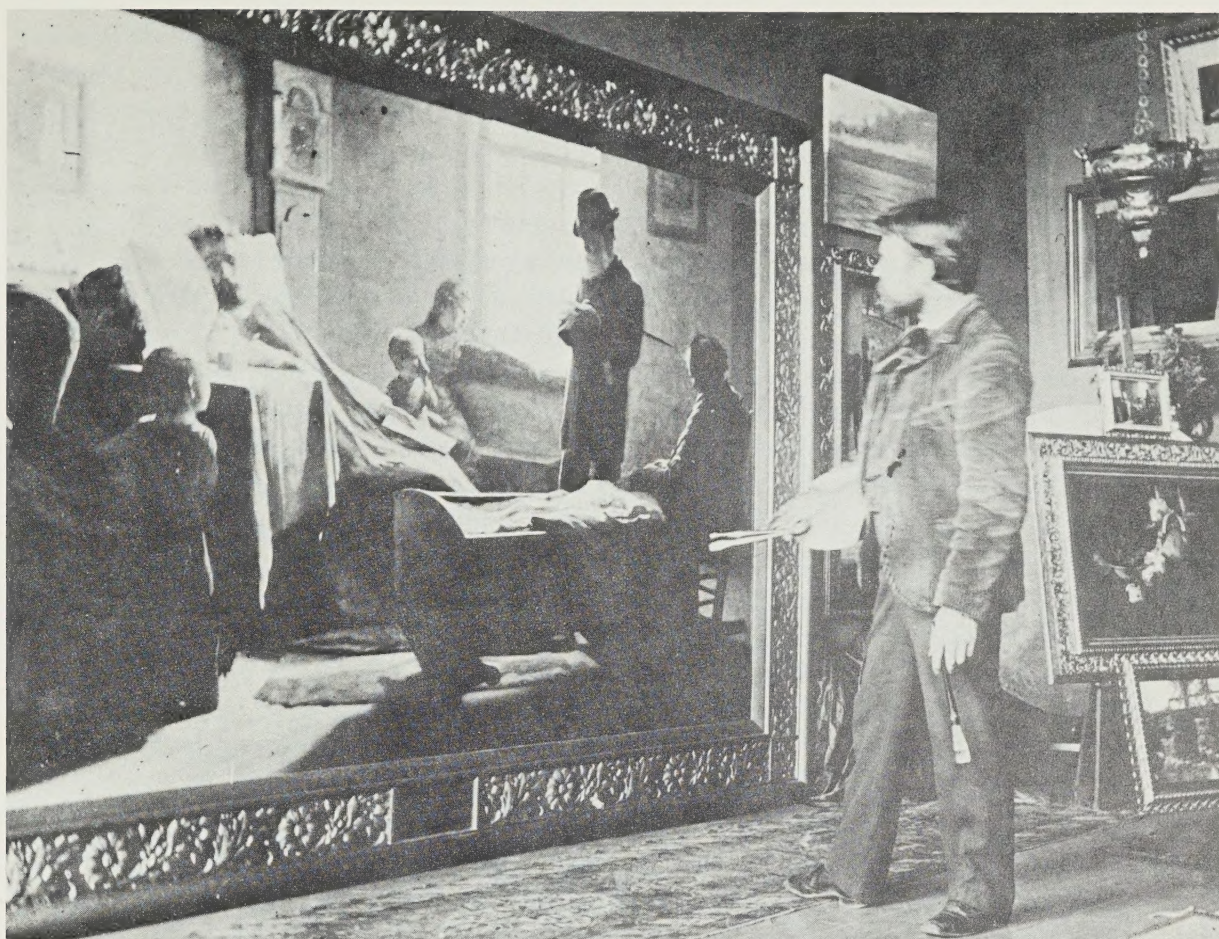
Several other private studios were available to art students in Paris at this time, including the Académies Julian, Delance, Yvon and Colarossi. The largest and best known was the Académie Julian, founded in 1868 by, as legend has it, a prize fighter who knew nothing about the arts. The fame of Rodolphe Julian's school rested on its visiting professors from the Ecole des Beaux-Arts: Bouguereau, Boulanger, Laurens, Lefebvre, Robert-Fleury, Constant and others. Their popularity made Julian wealthy; eventually he opened ten different *ateliers* in Paris, three exclusively for women. A particular attraction of the school was its hours: six days a week, eight to dusk. (The Ecole closed at noon.) Its advertisements drew attention to this. "Il n'y a jamais de vacances à l'Académie Julian."³ Another virtue of the institution was its low tuition fee. The Académie Julian attracted the majority of Canadian artists in Paris, among whom were J.W. Beatty, Edwin H. Holgate (1892-1977), Ernest Thompson Seton (1860-1946), Edmund W. Grier (1862-1957), Suzor-Coté and J.M. Barnsley (1861-1929).

Each of the Académie's ten *ateliers* consisted of a vast room with high ceilings and large windows ruled over by a *massier*, whose duty it was to hire the models, attend to the stove, and prevent excessive misconduct. On the walls were plaster nudes, busts, bas-reliefs, and unfinished drawings and paintings. In the middle was a podium for the model around which the artists' benches were arranged in order of precedence. So great was the number of students, often well over one hundred, that frequently two models, not necessarily of the same sex, sat in each studio. According to one artist the room was hot and airless. "Our easels were closely wedged together, the atmosphere was stifling, the noise at times deafening. Sometimes for a few minutes there was silence; then suddenly the men would burst into song. Songs of all kinds and all nations were sung.... There was merciless chaff among the students, and frequently practical jokes, some of them very cruel."⁴ Morrice left the Académie in disgust after only a short stay. A Frenchman had smashed a long loaf of bread over his head.

At the same time however, art students found the variety of drawing and painting available at the Julian highly stimulating. Although the curriculum offered was in general freer than at the Ecole and its related *ateliers*, the emphasis was still on the rendering of the human form, and, depending on the individual *patron*, the programme often followed the academic pattern set at the Ecole. J.W.L. Forster (1850-1938) wrote that Monsieur Boulanger "directed me to draw with charcoal point a few plaster casts in a corner of the *atelier*. As I had not come to show skill, but to learn lessons, I bowed and went to work. Choosing the more difficult pieces, I remained at this task for many weeks, while the other students were all studying from the life. I did not leave this essential exercise until, after repeated compliments, I was bidden to the higher study."⁵

Teaching at the Académie Julian consisted generally of a single weekly visit from the *patron*. He usually stayed approximately two hours, criticizing the life drawings which had been pro-





Unlike many Canadians in Paris George Reid (seen here) and Paul Peel favoured large scale anecdotal subject matter.

duced during that week. Occasionally special competitions were held within the studio; Forster won one in his third year. His reward was "personal counsel and severe grilling at Monsieur Bouguereau's private studio, Rue Notre-Dame-des-Champs, in the presence of his own inimitable work, a rare privilege of which I was not slow to avail myself."⁶ Regularly each spring a more official *concours* or competition for figural drawing took place amongst the ten *ateliers*. Reid tied for first place in 1889, even though he had a disadvantageous position behind and at a distance from the model.

Reid was one of many Canadians who not only frequented the Julian on a regular basis but also studied elsewhere at the same time. Three afternoons and several evenings a week he attended the Académie Colarossi for costume sketching and additional life classes. Forster took noon-hour lectures in anatomy at the Ecole des Beaux-Arts. He also received private tuition from a well known painter, the portraitist Carolus-Duran, which was another means of acquiring painting skills, although not very common. Morrice, after his unfortunate experience at the Julian, sought out individual attention at the studio of Henri Harpignies, a follower of the Barbizon tradition. Artistic techniques were also advanced by copying Old Masters in the Louvre as Henri Beau, Maurice Cullen, Joseph Saint-Charles and Suzor-Coté did, or by constant sketching around the city.

For diversion, the Canadians attended afternoon concerts in the Tuileries gardens, walked in the Bois de Boulogne, or visited local churches and museums. One Canadian, John S. Gordon (1860-1940), was responsible for the founding of the student publication *Le Quartier Latin* and was its editor for several years.⁷ Meals were frequently taken *ensemble* with French or American friends near the artists' studios in the Latin Quarter. A small group of French-Canadians frequented the Café Fleurus in the evenings, while others habitually met in the *atelier* of Clarence Gagnon. A common meeting place for all was the Académie Julian, where Reid, Cullen, Brymner, Curtis Williamson (1867-1944) and Peel knew one another. In the spring when the



Académie semester had ended many Canadian students left Paris for the countryside. William Blair Bruce (1859-1906) and Forster painted together in the forests of Fontainebleau, Peel and William E. Atkinson (1862-1926) went to Pont-Aven in Brittany, and others journeyed to Honfleur on the Normandy coast. All were encouraged by their masters to work *en plein air* – in the open air.

Art Exhibitions – The Official Salons

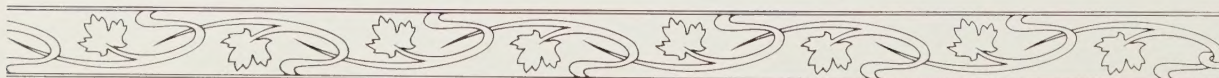
The paintings and drawings which resulted from these years of study and travel had to find a public, and Paris, more than any other nineteenth century city, afforded both French and foreign artists a major opportunity to exhibit and perhaps even sell their work. Until 1890 one Salon (or exhibition) was held annually in the spring, that of the Société des Artistes Français. It took place in thirty-two galleries in the Palais de l'Industrie, a barren and poorly lighted structure on the Champs-Élysées. So numerous were the works, well over four thousand, that they were customarily hung from floor to ceiling. If a painting were "skied" in the top row it could not possibly be seen to advantage, which was a serious setback to the exhibitor. The desired position was as close as possible to the 'line' – at about eye level. Blair Bruce, one Canadian artist who measured his success by the proximity of his painting to this line, wrote home in 1884 "My picture has been splendidly treated, been hung in the best light and only a small decorative panel between it and the line ..." ⁸

To participate in the Paris Salon had been a major ambition for artists from its inception although the avant-garde of the nineteenth century, Delacroix, members of the Barbizon School such as Rousseau and Courbet, and later Manet and the Impressionists were most often denied the right to exhibit. Their innovative subject matter and painting techniques found little favour with the academic juries. The more conservative artists, however, were stimulated to produce something for the early spring deadline by the chance to gain public and private recognition, the Salon being their only possible vehicle. A.Y. Jackson, who had a work in the exhibition of 1907, wrote that "at Salon time ... the artists would proclaim loudly that they had nothing to send, or that it was too much bother. If you got up early however, any morning just before Salon time, you might see, heading in the direction of the station, an artist accompanying a man with a pushcart on which lay a case." ⁹

In one respect, exhibiting was a natural result of study at the Ecole or Julian's, since the members of the jury responsible for the selection of works hung in the Salon generally taught at one of these schools, and of course their own pupils were favoured. Approximately seventy Canadians, including Wyatt Eaton, Charles Huot, Blair Bruce, J.W.L. Forster, Robert Harris, and J.M. Barnsley exhibited at the annual Salon in the period between 1870 and the First World War. Bruce exhibited fifteen times during these years – and it was in fact rare for a Canadian studying in Paris not to avail himself of the opportunity to exhibit with the Société. ¹⁰ Of the two hundred and fifteen works displayed by Canadians between 1870 and 1914, the great majority were European landscape subjects, followed by portraiture and figural works.



Transporting numerous canvases to the spring salon was no easy task for the young painter.



Only fourteen were distinctly Canadian in theme.

An extensive array of awards was available to those artists who distinguished themselves at the Salon, from the prestigious Prix de Salon and Médaille d'Honneur to the medals of the first, second and third class. Paul Peel won a third class in 1890 for his *After the Bath* (Art Gallery of Ontario), receiving the following comment in a Parisian newspaper. "An attractive piece with those two children warming themselves in front of a big fire. The reflections are a little too red, of course, but there is in this pretty study of Monsieur Peel a very complete modelling of the flesh by very simple means."¹¹ The work was eagerly sought after by several distinguished collectors, including Sarah Bernhardt, before it was acquired by the Hungarian government.

Other Exhibitions

In 1890, a schism occurred in the Société des Artistes Français, resulting in the formation of a second Salon under the auspices of the Société Nationale des Beaux-Arts, which included several notable French masters such as Puvis de Chavannes, Meissonier, Carolus-Duran, Carrière and Rodin. The new society held its shows in the Palais des Machines on the Champ-de-Mars and proved to be more liberal than its counterpart in allowing the display of new talent. It was particularly favoured by Morrice, who exhibited sixty works there; in one year he had a whole wall to himself. Maurice Cullen who also displayed regularly with the Société Nationale was awarded the distinct honour in 1895 of being elected an associate. In all, twenty-seven Canadians exhibited two hundred and forty-five works from the society's inception to the war and, as in the other Salon, the emphasis was placed on European landscapes.

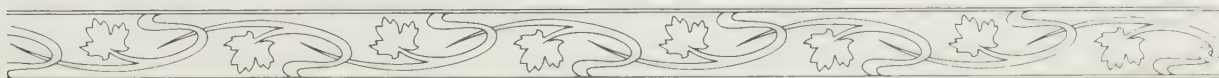
The Salon des Indépendants, founded in 1884, and the Salon d'Automne, initiated in 1903, also provided opportunities for the display of works of art. Morrice eventually became a jury-member for the Salon d'Automne, although he himself considered his most important exhibition to be that of the Société Nouvelle, a lesser-known organization which included artists such as Monet, Sargent, Le Sidaner and Rodin. Morrice participated in their exhibitions at the private gallery of Georges Petit from 1908 to 1914. At this same commercial gallery the works of Blair Bruce were given a special place of honour at an exhibition in 1907, one year after his death.

Further chances to appear before the Parisian public were provided by the Expositions Universelles, which devoted several rooms to the display of sculpture and painting. Suzor-Coté won a bronze medallion there in 1900. In addition, there were many other exhibitions of lesser importance. J.M. Barnsley frequently showed his paintings at those of the Société des Amis du Department de Seine-et-Oise, winning a silver medal in 1885.

Several Canadian artists sent works regularly from Paris to Canada. George Reid shipped his most ambitious painting, *Logging* (London, Canada House), to a Royal Canadian Academy show in Toronto in 1889, as he already had an entry in the Paris Salon of that year. Paul Peel also took part in these exhibitions from 1882 to 1889, as well as in several others organized by the Ontario Society of Artists. Cullen, Morrice, Gagnon, Allan Edson (1846-88), Suzor-Coté, and Laura Lyall (1860-1930) were other Canadian painters who participated in these shows while living in Paris. Morrice eventually became disenchanted with the procedure, writing in 1911 that "I am becoming doubtful about the advisability of my sending pictures to Toronto. Nothing is sold ... – nobody understands them – and it involves great expense. I have not the slightest desire to improve the taste of the Canadian public."¹²

With the notable exception of Morrice, the Canadians in Paris were not innovators. They followed the main streams of French painting: if not the academic style, then the precepts of the Barbizon School and, later, Impressionism, adopting each about ten to twenty years after their French counterparts. The influence of Fauvism on Canadian painting, apparent in some works from this period, has yet to be fully explored. The other major movements of the years before the war, Symbolism and Cubism, went generally unrecognized by the Canadians.

The dramatic landscapes of the Barbizon painters, Daubigny, Diaz de la Peña, and Rousseau, influenced the work of several Canadians, in particular Homer Watson. But he had little or no first-hand knowledge of the French artists, having found instead a diluted form of





Few artists in Paris failed to display at the annual salons where more than 30,000 patrons visited the exhibition daily.

their work in the United States. Wyatt Eaton, on the other hand, was in France in the 1870s during the last flowering of the Barbizon tradition, and was particularly attracted by Millet's poetic studies of peasants. Other Canadians, including Curtis Williamson and Ernest Seton Thompson, were influenced by the same tradition, painting in the forests at Barbizon in the early 1890s, several years after the style had been supplanted by Impressionism.

The majority of Canadians in France during this period followed the academic tradition. Joseph Franchère (1866-1921), Joseph Saint-Charles and Henri Beau from French Canada had their training in Paris paid by the Ecole des Arts et Manufactures in Montreal with the stipulation that they execute religious murals for the Sacre-Coeur Chapel, Notre Dame, upon their return. With the English Canadian George Reid, who fell under the influence of Puvis de Chavannes (see Catalogue no.32) these artists were responsible for the introduction of large-scale mural painting into this country. Unfortunately the church patronage of French Canada enforced a strict adherence to academic painting styles, often stifling the expressive nature of their work both in France and at home.¹³

The English Canadians in Paris, including Peel, Harris, Forster and Bruce, were considerably freer and consequently they fall into a slightly less rigid category of academic painters known as the *juste milieu*.¹⁴ Most French and foreign artists in Paris during the 1880s acknowledged allegiance to this powerful semi-official body, which for well over two decades controlled participation in the Salons. The *juste milieu* stood at the mid-point between the Academy and the Impressionists. Their art was a compromise. No longer finding the tight polished surfaces or dark colouration of a Gérôme or a Bouguereau acceptable, they favoured a looser painting technique and a lighter palette.

In the schools the influence of the *juste milieu* was highly apparent. Forster, who felt unbounded admiration for the work of Bouguereau and later wrote a book about him,¹⁵ nevertheless noted that in the master's studio there was "more than a murmur of discontent, whether with the principles or practice mattered little."¹⁶ Wyatt Eaton, who admired Gérôme's teaching abilities, remained "without sympathy or love for [his] art."¹⁷ In fact few of Gérôme's students showed any desire to imitate his methods of painting. In the *ateliers* "the attitude of the young men was loudly radical. It might be likened to a midway at a fair, with a jangle of raucous harangues of would-be leaders of new styles and vogues and formulae, all clamouring



for followers.”¹⁸ For a time Forster found himself in a state of extreme confusion as to the style he should follow, but soon decided upon the compromise solution of the *juste milieu*.

Most artists of the *juste milieu* continued to adhere to acceptable academic subject matter. Paul Peel, for example, particularly favoured the portrayal of children, which were to the bourgeoisie of the day a symbol of familial solidarity; this partially explains the popularity of a work such as *The Tired Model* (Catalogue no. 61). George Reid’s *Mortgaging the Homestead* (National Gallery of Canada), executed just after his return to Canada, emphasizes the *juste milieu*’s preoccupation with homelife. But for many Canadian artists these vast and popular figural paintings were too complicated and expensive to produce. (There was also not much of a market for them in Canada.) Robert Pilot remarked that Cullen “would rather have painted figure subjects, but shortage of funds made him come back to landscape, generous Mother Nature charges nothing to those who would study her beauties.”¹⁹ As a result, portraiture and landscapes, especially the latter, became the favourite domain of the Canadian artists.

Gradually, during the late 1880s, the Canadians in Paris drifted away from the confines of the Academy and the *juste milieu*. Many of the students began to explore the works of the marine painter Boudin and of the Impressionists Sisley, Renoir, Pissarro, and in particular Monet. One of the first, J.M. Barnsley, fell under the influence of Boudin in the mid-1880s. His views of Le Havre were executed with a new vigour and *plein air* directness. Other Canadians adopted a more distinctly Impressionistic style, advocating the use of lively brushstrokes and a highly keyed palette to capture the ephemeral subtleties of light and atmosphere. Cullen’s *Moret, Winter* (Catalogue no. 44) and his *Lévis from Quebec* (Art Gallery of Ontario), with their quick expressive technique and vibrating colouration, typify this new approach. Blair Bruce wrote that during this period he “discarded almost altogether that bane of my existence, *Black Paint*” and added “I now live in a dreamy, dreamy world of colour to which I have always shut my eyes.”²⁰ Cullen, Suzor-Coté, Gagnon, Lyall, Robinson, and Jackson were Canada’s best exponents of this style, which was characteristic of their work from the 1880s well into the twentieth century.

By the advent of the First World War, most Canadians had returned home. The conservatives among them brought back to Canada the traditional styles of the Barbizon School, the Academy and the *juste milieu*. The more innovative such as Jackson, Suzor-Coté and Cullen became convinced Impressionists, and, together with Morrice, whose style resembles that of the Fauves, they began to view the Canadian landscape with a new understanding and appreciation. Their subsequent work in this country provided a firm foundation for artists such as Tom Thomson and Lawren Harris who in the following decades would bring about a major change in the direction of Canadian painting.

David Wistow



¹ Letter dated April 21, 1889 quoted in Frank E. Page. *Homer Watson: Artist and Man* (Kitchener: Commercial Printing Company), 149.

² For a further discussion of the curriculum see Albert Boime, *The Academy and French Painting in the Nineteenth Century* (London: Phaidon, 1971), 22-47.

³ Advertisement in Edmund Morris Scrapbooks, Library, Art Gallery of Ontario.

⁴ William Rothenstein, *Men and Memories* (London: Faber and Faber, 1934-39), 40.

⁵ J.W.L. Forster, *Under the Studio Light* (Toronto: Macmillan Company, 1928), 18.

⁶ Forster, *op. cit.*

⁷ Toronto 1973, *Impressionism in Canada* (Art Gallery of Ontario, catalogue by Joan Murray), 104.

⁸ Letter quoted in Oshawa 1975, *William Blair Bruce* (The Robert McLaughlin Gallery, catalogue by Joan Murray).

⁹ A.Y. Jackson, *A Painter's Country* (Toronto: Clarke, Irwin and Company, 1958), 11.

¹⁰ F. McGillivray Knowles is one who exhibited neither in this society's Salons nor in those of the Société Na-

tionale des Beaux-Arts. Some Canadians, such as Clarence Gagnon, showed in both.

¹¹ *Le Figaro*, Paris, Wednesday, April 30, 1890, 1 (translation).

¹² Letter dated February 12, 1911. Archives, Library, Art Gallery of Ontario.

¹³ For a further discussion of the impact of Paris on French Canadians see Jean-René Ostiguy, "The Paris Influence on Quebec Painters," *Canadian Collector* (January/February 1977-78), 50-54.

¹⁴ Boime, *The Academy and French Painting in the Nineteenth Century*, 16.

¹⁵ Forster, *A Master of the French School* (Westwood, Mass.: Ariel Press).

¹⁶ Forster, *Under the Studio Light*, 19.

¹⁷ Letter to *The Century Illustrated Monthly Magazine*, XXXVII (November 1888-April 1889), 635.

¹⁸ Forster, *op. cit.*

¹⁹ Robert Pilot, *Maurice Cullen RCA* (Address given at the Arts Club of Montreal, 1937), 2.

²⁰ Quoted in Oshawa 1975, *William Blair Bruce*.

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French Artists

1 Eugène Louis Boudin French, 1824-1898

Bordeaux

Oil on canvas, 74.9 x 100.3 cm, Purchase, 1937

Eugène Louis Boudin was born in 1824 at Honfleur on the Normandy coast. This part of France, with its beaches, ports, and everchanging skies and seas, was a constant inspiration to him. One of the first artists to advocate leaving the studio and painting directly from nature, Boudin was meticulous in his observation of weather and light. During the middle years of his life, he was to have a strong influence on the developing Impressionist ideas of the young Claude Monet.

In 1874, Boudin exhibited in the first Impressionist Exhibition. However, his work was equally acceptable among more traditional artistic circles, and he himself preferred the academic salons.* Sympathetic to both groups, Boudin was one of the key transitional artists in the development of modern landscape painting. Both his ideas about painting and his choice of subject matter were to prove attractive to many young Canadian artists.

In *Bordeaux*, the broken surface and the juxtaposition of complementary colours in the waves, together with the feeling of air and space in the sky, anticipate Impressionism. The clear definition of line and perspective, however, show him as still adhering to an earlier tradition.

*Unless otherwise noted, reference to the Salon is to the academic Société des Artistes Français. Founded in the 17th century this Salon, by the 19th, had become a symbol of conservatism, consistently refusing to exhibit the new and innovative. In 1890 a number of artists broke away to form the more liberal Société Nationale des Beaux-Arts. Other independence movements followed, including the Salon d'Automne, the Salon des Indépendants etc.

2 Jean-Baptiste Carpeaux French, 1827-1875

Les Trois Graces, 1874

Terracotta, height 79.7 cm

Gift from the Junior Women's Committee Fund, 1958

Carpeaux was born in Valenciennes. At the age of 17, he was admitted to the Ecole des Beaux-Arts in Paris and soon earned the reputation of being one of its most promising students. As a mature artist, Carpeaux was friendly with Rodin, but his work is more academic and less emotionally sensuous than that of the younger sculptor.

The Three Graces was completed almost 10 years after Carpeaux' famous work *La Danse*, which had been commissioned for the Paris Opera House by the architect Charles Garnier. Two of the Graces closely resemble two figures which appear in the earlier Paris work.



3 Alexandre Gabriel Decamps French, 1803-1860

Horse and Donkey

Oil on canvas, 24.1 x 31.8 cm, Bequest of F.W.G. Fitzgerald, 1949

Decamps was born in Paris, but spent much of his childhood in Picardy where he acquired a sympathy for the countryside and for peasant life. Before he was 20, he had returned to Paris to study art, first with Etienne Bouhot and then with Abel de Pujot. Later he travelled extensively in Italy, Greece and Africa.

His early landscapes show the classical influence of Poussin and gained him ready acceptance into the Salon, where from 1827 until 1848 he was a regular contributor. Politics played a major role in an artist's acceptance, however, and because he was a supporter of the Orléans regime, Decamps was excluded from exhibiting for several years after the Revolution of 1848.

In contrast with his classical landscapes, Decamps also liked to paint domestic and rural scenes, of which this work is an example. He was a great admirer of Millet, and after 1843 lived in Fontainebleau, meeting regularly with the other artists of the Barbizon School who worked in that region.

4 Narcisse Virgile Diaz de la Peña French, 1807/8-1876

L'Orage

Oil on canvas, 85.1 x 107.6 cm, Given in loving memory of Ewart Buchan Walker and of his wife Grace Edith Dillon Mills, by their children, 1966

Born in Bordeaux of Spanish parents, Diaz became one of the most popular painters of the Barbizon School. When young he was apprenticed to a printer, and later worked at a porcelain factory painting figurines. Art lessons plus copying the work of Rembrandt and Correggio in the Louvre completed his formal art training. In 1831 he exhibited for the first time in the Salon and continued as a regular contributor for several decades.

In 1836 he began painting landscapes in the Barbizon district close to Paris, and became friendly with Corot, Rousseau, Jacques and other artists associated with this area.

In his landscapes, lighting effects were of great importance, whether to achieve the dazzle of sunlight or the menace of storm clouds. Technically innovative, Diaz worked with translucent glazes together with thick impasto paint applied with a palette knife.

5 Raoul Dufy French, 1877-1953

Port du Havre, 1905-6

Oil on canvas, 61 x 73 cm, Gift from the Women's Committee Fund to commemorate the Golden Jubilee of The Art Gallery of Toronto, 1953

Raoul Dufy was born in 1877 at Le Havre. By 1900 he was in Paris studying at the Ecole des Beaux-Arts under Bonnat and in 1901 he exhibited in the Salon. His taste and preference, however, lay with the avant-garde, and from 1903 to 1936 he exhibited regularly at the Salon des Indépendants.

Le Port du Havre with its bright arbitrary use of colour shows Dufy at his best as a "Fauve" painter. So shocking were these colours to a contemporary critic that he labelled Dufy as well as Matisse and Marquet "the wild beasts."





6 Henri Fantin-Latour French, 1836-1904

The Dance

Oil on canvas, 64.8 x 81.3 cm

To the Honor of Flt. Lt. John Rolph, R.C.A.F., 1908-1942, 1942

Fantin-Latour was born in Grenoble, the son of an artist. He never achieved full acceptance into the Ecole des Beaux-Arts but instead gained much of his early training by copying Old Masters in the Louvre.

In 1855 he was attracted to the paintings of Gustave Courbet and was able to adapt this master's objective style to his own painting of flowers and portraits. The other artist who most influenced Fantin-Latour was the American James McNeill Whistler. From him he acquired a Romantic outlook which was a marked contrast to Realism. He adapted it to paint visionistic figure studies, and as with *The Dance*, many of these were an attempt to capture the ephemeral qualities of music. Wagner, Berlioz and Schumann were among his favourite composers and the themes, as well as the sound, of their music were important to this Romantic side of his art.

Although friendly with many of the Impressionists, Fantin-Latour refused to exhibit with them. He preferred to send his work to the Salon, where he was a continuous exhibitor from 1863.

7 Henri Fantin-Latour French, 1836-1904

Cherry Blossoms, 1872

Oil on canvas, 40.3 x 34.6 cm

On loan from the Collection of J. Blair MacAulay, 1977

The painting shows Fantin-Latour as a Realist. His extraordinary ability as a flower painter brought him most of his fame, both in his own time and today.





8

8 Jean Léon Gérôme French, 1824-1904

The Antique Pottery Painter

Oil on canvas, 50.1 x 68.8 cm

Gift from the Junior Women's Committee Fund, 1969

One of the creators of the 19th century academic artistic style, Jean Léon Gérôme was born in Vesoul, the son of a goldsmith. At sixteen, he went to Paris to study painting, first with Paul Delaroche and then with Charles Gleyre.

In 1847 he exhibited at the Paris Salon for the first time, and he continued to show his paintings there until the end of his life. In 1878 he made his debut as a sculptor. For forty years, from 1863, he was a professor at the Ecole des Beaux-Arts, teaching many foreigners, including the Canadians Paul Peel (No. 19, 21, 60 and 61) and Edmund Morris (No. 59). His heroic subject-matter together with his polished realistic technique epitomized the academic style.

In 1856, he made an extended visit to Egypt where he was able to collect authentic detail for his many paintings of historical subjects. The Mediterranean setting and the meticulous technique of *The Antique Pottery Painter* show Gérôme's mastery of this genre.

9 Jean Jacques Henner French, 1829-1905

Head of a Girl

Oil on cardboard, 26.7 x 18.7 cm, Bequest of John Paris Bickell, 1952

Jean Jacques Henner was born at Bernwiller in Alsace. By 1847 he was a student in Paris, working with a number of different masters. In 1858 he won the Prix de Rome and from that time he continued as a regular exhibitor in the Salon.

This oil sketch has a characteristic mystery and hazy dream-like quality which link it to the Romantic painting of Fantin-Latour.



10 Jean-Paul Laurens French, 1838-1921

Portrait de Charles Goldschmidt dans un costume de Huguenot, 1888

Oil on canvas, 40.6 x 32.7 cm, Gift of Hugh E.P. Quetton, 1975

Laurens was born at Fourquevaux in the south of France. His early studies were in Toulouse, but by 1860 he was a student in Paris at the Ecole des Beaux-Arts. From 1864 he exhibited annually at the Salon and in 1872 one of his paintings won a first-class medal, assuring him acceptance in academic art circles.

Laurens had great energy and initiative, producing large decorative schemes for public buildings, including the Pantheon and the Sorbonne. For many years he taught at the Académie Julian and the Ecole des Beaux-Arts, having among his pupils the Canadians McGillivray Knowles (No. 33 and 55) and Clarence Gagnon (No. 53).

From childhood he had been fascinated by history, and episodes from the past were the subjects for many of his paintings. In this portrait, Charles Goldschmidt poses as one of the Protestants who defied the Roman Catholic court of 17th century France.

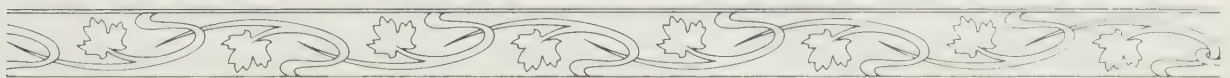
11 Albert Marquet French, 1875-1947

Pont-Neuf in Sunshine, 1905-6

Oil on canvas, 65.3 x 82.5 cm, Gift of Sam and Ayala Zacks, 1970

Born in Bordeaux, Albert Marquet studied at the Ecole des Arts Décoratifs in Paris before becoming a student at the Ecole des Beaux-Arts in 1893. There, his principal teacher was Gustave Moreau and his fellow students included Henri Matisse (No. 39) and Georges Rouault.

From 1901 to 1911 Marquet exhibited in the Salon des Indépendants and in 1905 was included – with Matisse, Dufy and others – in the Salon d'Automne exhibition that earned the "Fauves" their name. Quieter colours distinguish Marquet's paintings of this period from those of the other Fauves, but dark outlines over flat planes of colour and an often cut-off composition show him dealing with the same visual problems that absorbed his friend Matisse. At this time his painting companions included not only Matisse, but also the Canadian James Wilson Morrice (No. 38, 57 and 58).



12 Auguste Rodin French, 1840-1917

Camille Claudel with Hat

Bronze, height 25.4 cm, Anonymous Loan

Auguste Rodin studied at the Petite Ecole in Paris and briefly in the studio of Antoine Louis Barye (1796-1875). Judged radical by many of his contemporaries, Rodin's work could be considered more accurately as the 19th century culmination of a long tradition of European sculpture, from the ancient Greek to the Baroque.

A talented sculptor in her own right, Camille Claudel was both Rodin's pupil and mistress. He modelled her face several times and her head appears as one of the "Heads of the Damned" on the top lintel of *The Gates of Hell*.

13 Auguste Rodin French, 1840-1917

Crouching Woman, 1880-82

Bronze, height 95.3 cm, Anonymous Loan

One of the figures in *The Gates of Hell*, *The Crouching Woman* falls into the arms of *The Falling Man*. As a couple they were often presented as *Carnal Love*. In another version she is shown as an individual sculpture with a bundle of linen on her back.

14 Auguste Rodin French, 1840-1917

She Who Was Once the Helmet-Maker's Beautiful Wife, 1885

Bronze, height 15.3 cm. Anonymous Loan

The title of this work comes from a poem by François Villon. The woman who posed for the figure was the mother of an artist in Rodin's studio, and had been an artist's model when she was young. Rodin planned to include this sculpture in his masterpiece, *The Gates of Hell*, and place it close to the figures of a young girl and a child. The trio make a poignant and tragic commentary on human life and the passage of time.

Discussing the ugliness of the figure Rodin said, "When an artist ... softens the grimace of pain, the shapelessness of age, the hideousness of perversion, when he arranges nature – veiling, disguising, tempering it to please the ignorant public – then he is creating ugliness because he fears the truth." (A. Rodin, quoted by A. Elsen, *Rodin*, M.O.M.A., p. 66)

15 Auguste Rodin French, 1840-1917

Three Sirens, 1889

Bronze, height 45.1 cm, Anonymous Loan

This group of figures was meant to represent the Sea. In *The Gates of Hell* they are small and rise from a rock base on the left side. Rodin later adapted them freely to be part of his monument for *Victor Hugo*. There the author is portrayed as listening as the sirens rise from the waves at his feet.



16 Ferdinand Victor Léon Roybet French, 1840-1924

The Cavalier, 1888

Oil on canvas, 53.3 x 38.1 cm, Gift of Mr. and Mrs. H.C. Cox, 1926

Born at Uzès, Ferdinand Roybet studied at the Ecole des Beaux-Arts in Lyons. His greatest teachers, however, were the Old Masters in that city's Musée des Beaux-Arts. He especially admired the work of Velasquez, Rembrandt and Hals, and their influence was reinforced by a trip through the Netherlands.

Immensely popular during his lifetime, Roybet was a continuous contributor to the Salons from 1892 until World War I. Portraits together with figure studies and raucous tavern scenes set mainly in the 17th century remained the principal focus of his work.

17 James (Jacques Joseph) Tissot French, 1836-1902

The Convalescent, 1872

Oil on wood, 37.5 x 45.7 cm, Gift of R.B.F. Barr, Esq., Q.C., 1966

Tissot was born in Nantes. When young, he travelled in Flanders and Brittany where he was impressed by the clarity of Northern Medieval painting.

In 1857 he entered the Ecole des Beaux-Arts in Paris and while a student there became friendly with Degas and Whistler. He exhibited in the Salon for the first time in 1859 and was a regular contributor until 1870. That year he became involved in the radical political insurrection of the Paris Commune. When it was defeated, he was forced into political exile in England, remaining there until 1882, when he returned to Paris.

This work, with its unusual positioning of the sitter, shows a mannered inventiveness typical of many of Tissot's compositions.

17



French Artists and Canadian Artists – Academic

18 William Adolphe Bouguereau

French, 1825-1905

Study of a Girl's Head

Oil on canvas, 45.7 x 38.1 cm

Bequest of J.W.L. Forster, 1938

Bouguereau was born in La Rochelle and first studied art at the Ecole des Beaux-Arts in Bordeaux. In 1846 he began studying in Paris with F.E. Picot and four years later was awarded the Grand Prix de Rome. Bouguereau completed his education by extensive travels in Italy, where he assiduously copied the masters of the Renaissance.

One of the giants of the academic school, Bouguereau exhibited continuously with the Salon between 1854 and 1905 and was among the Salon judges who excluded the Impressionists and Post-Impressionists. From 1875 he was a professor at the Ecole des Beaux-Arts in Paris and also taught at the Académie Julian, where there were many international students including Canadians Blair Bruce (No. 49) and J.W.L. Forster (No. 53). This painting was previously in Forster's collection.

Admired by the bourgeoisie for his sentimental interpretations of religious and mythological subjects, Bouguereau achieved a technical mastery in painting flesh tones. The smooth finish and glow of health in *Study of a Girl's Head* show off these skills to advantage.



19 Paul Peel Canadian, 1860-1892

The Little Shepherdess

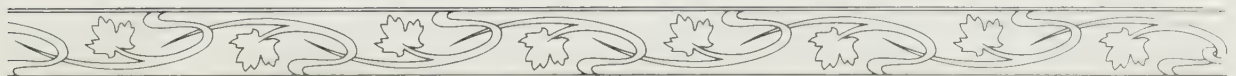
Oil on canvas, 160.6 x 114 cm

Bequest of John Paris Bickell, 1952

The son of a stone carver and artist, Paul Peel was born in London, Ontario. His first serious art studies were with the American Thomas Eakins in Philadelphia. In 1880 he moved to London, England, where he enrolled in the Royal Academy Schools and in the following year he was in Paris studying at the Ecole des Beaux-Arts under Gérôme (No. 8) and Constant. In 1883 his first painting was accepted by the Salon, and from 1887 until his death in 1892 he was a regular contributor. His painting *After the Bath*, now hanging in the Canadian galleries, won a 3rd class medal in 1890. Much admired, this work was sought by Sarah Bernhardt, but she was unsuccessful in acquiring it. The Hungarian government bought it and the painting remained there for some years before being brought back to Canada.

Peel's choice of subject matter, sentimental figure studies often including young children and nudes, made him immediately popular in Paris. However, puritanical Canadians found him less to their taste and on his one return visit to Canada in 1890, he sold at auction nearly 60 of his works for only \$2,000. Peel died of tuberculosis at the age of 32, before his full potential as an artist had been realized.

In the meticulous painting of the figure, *The Little Shepherdess* shows Peel's mastery of academic technique, but the broad and broken brushstrokes used in the background show his awareness of Impressionism.



20 Emile Antoine Bourdelle French,
1861-1929

Femme Debout

Bronze, height 116.8 cm, Anonymous Loan

Bourdelle was born in Montauban, the son of a carpenter-cabinetmaker. When he was 15 he won a scholarship to the Ecole des Beaux-Arts in Toulouse. In 1885 he went to the Ecole des Beaux-Arts in Paris and worked successively with Falguiere, Dalou and Rodin.

His pupil-teacher relationship with Rodin soon developed into that of a stimulating friendship and by 1900 he was teaching with the master at the Académie Rodin.

He exhibited first with the Salon in 1885, winning an Honourable Mention, and in 1889 he won a medal at the Exposition Universelle.

Femme Debout, with the strongly incised lines in the skirt, is similar to a number of sculptures which Bourdelle did between 1905 and 1912, when his wife served as his model. The rustic quality of the figure bears a certain resemblance to the peasant women in Jean François Millet's paintings.



20

21 Paul Peel Canadian, 1860-1892

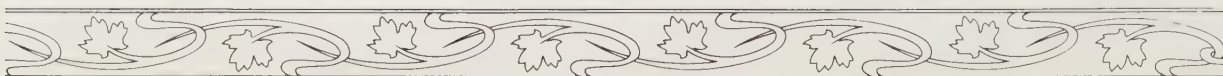
Adoration

Oil on canvas, 129.5 x 165.1 cm

Gift of Mrs. Robert Wood in Memory of her Husband, 1940

(For biographical note about Peel, see No. 19)

The nobility of peasant labour was a subject made popular by the French artist Millet. In *Adoration*, Paul Peel combines this theme with that of a mother's love for her child. The title seems an attempt to make the subject even more poignant by giving it Christian overtones.





21

22 Jean Charles Cazin French, 1840-1901

Brick Kilns

Oil on canvas, 44.1 x 55.2 cm, Gift of Mr. and Mrs. H.C. Cox, 1926

Cazin was born at Samer in the Pas de Calais region. He had a variety of student experiences, attending the Ecole des Art Décoratifs, the Ecole National de Dessin and the Ecole Speciale d'Architecture.

A competent history painter, Cazin exhibited frequently in the Salon. It was as a painter of landscapes, however, that he was best known. Not unlike Corot in his handling of light, Cazin loved nature and excelled at painting melancholy twilight scenes.

23 William Brymner Canadian, 1855-1925

Old Cottage, St. Eustache, c.1913

Oil on canvas, 61.3 x 86.7 cm

Purchase with assistance from Wintario, 1978

Born in Scotland, William Brymner came to Canada as a child. His early ambition was to be an architect and he began his studies for that career in Ottawa. In 1878 he went to Paris and attended classes at the Académie Julian under Bouguereau (No. 18) and Tony Robert-Fleury. It was Robert-Fleury who convinced Brymner that his talents lay more with painting than with architecture. In 1885 Brymner exhibited in the Salon, but by 1886 he had returned to Canada. From that date until 1921 he was Director of the Schools of the Montreal Art Association. In this position he influenced a whole younger generation of Canadian artists including A.Y. Jackson (No. 36 and 54) and Clarence Gagnon (No. 53).

This painting was exhibited with the Canadian Art Club in 1913. It shows the influence of a number of European painting styles, but particularly that of Corot and the Barbizon painters.



24 Charles François Daubigny French, 1817-1878

Sunset on River

Oil on canvas, 25.4 x 53.3 cm, Gift of Mr. and Mrs. H.C. Cox, 1926

Born in Paris, Daubigny came from a family of artists. He studied first with his father, then worked as a restorer of paintings in the Louvre under the direction of François Marius Granet. His education was completed by studies with Paul Delaroche at the Ecole des Beaux-Arts, and a trip to Italy. From 1838 onwards, he exhibited his landscapes almost annually in the Salon.

He first painted in the Barbizon area in the early 1840s and later became a close friend of Camille Corot. During this period he was a staunch advocate of painting outdoors directly from nature. He made a floating studio out of a small boat – the “Botin” – and sailed the River Oise, painting the varied landscapes and the changing light much as Monet was to do 15 years later.

Daubigny was an influence on the Impressionists not only because of his attitude to nature and to light, but also because he was one of the strongest supporters of accepting their paintings in the Salon.

25 Aaron Allan Edson Canadian, 1846-1888

Washing Day

Oil on canvas, 38.4 x 56.5 cm, Purchase, 1975

Born in Stanbridge, Quebec, Edson moved to Montreal in 1861 and three years later left for Europe on the first of several visits. He spent three years in Paris, studying art with Léon Pelouse, and returned to Canada eager to experiment with the new painting techniques that he had learned. Impressed by the Barbizon discoveries about light and luminosity, Edson wanted to adapt their theories to full advantage in his pictures of the Canadian landscape.

26



26 Narcisse Virgile Diaz de la Peña French (Barbizon), 1807/8-1876

Automne dans la Forêt

Oil on canvas, 41.9 x 59.7 cm

Gift of Mrs. John W. Simpson, New York and Vermont, 1943

(For biographical note about Diaz, see No. 4)

In this painting Diaz uses flecks of pigment to capture the fleeting play of light as the sunshine in the clearing contrasts with the deep shadows under the trees. These experiments to capture the effects of light had a great influence on subsequent artists, including the Canadians.

27 Homer Watson Canadian, 1855-1936

The Sand Pit

Oil on canvas, 15.2 x 22.9 cm

Gift from the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art, 1951

Homer Watson was born in Doon, Ontario. Mainly self-taught, he went to Toronto in 1874-75 and worked at the Notman Photographic Studios. This remarkable company provided employment and training for many aspiring Canadian artists, and while there Watson met John Fraser, Henry Sandham and Lucius O'Brien.

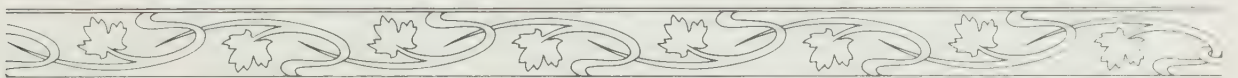
In 1876 Watson went to New York, visiting the studio of George Inness. Impressed by the work of the Hudson River School, Watson painted along the Susquehanna and Hudson Rivers, before returning to Doon in 1877. One of the giants of 19th century American landscape painting, Inness had spent considerable time in France working in the Barbizon area and thus he exerted an indirect French influence on Watson. The influence of francophile American artists on Canadians was to be a continuous one during this period and provided second-hand experience of the Paris art world for those Canadians too poor to cross the Atlantic.

Watson was able to make the trip himself in 1886, but his first destination was England. There he stayed until 1889, his work enjoying considerable success with British collectors. In 1889, he made his one trip to Paris, seeing first-hand the Barbizon paintings he so admired.

The Sand Pit was painted in 1903 and Watson did subsequent larger versions in 1906 and 1926. The effects of light and clouds on a stormy day show Watson sharing the Barbizon painters' concern to capture on canvas the dramatic moment in nature.



27



28 Jules Dupré French, 1811-1889

Sailing Boats at Low Tide

Oil on canvas, 53.3 x 64.8 cm

Bequest of F.W.G. Fitzgerald, 1949

Jules Dupré was born in Nantes, the son of a porcelain manufacturer. At the age of 12 he was put to work by his father painting the decoration on plates, but in his spare time he began painting landscapes.

In 1831 Dupré exhibited for the first time in the Salon and shortly afterwards became a firm friend of the Barbizon painter Théodore Rousseau. During this period he also met Decamps, Daubigny and Diaz, and played a major role in bringing these landscape painters together. Impressed by Constable and the English landscape school, Dupré spent some time in England absorbing their techniques of painting sea and sky.

After 1850 Dupré lived mainly in L'Isle-Adam, sometimes visiting Paris and the Normandy coast. During this period, seascapes, whether calm or stormy, provided a continuous challenge for him in the painting of light and atmosphere. In *Sailing Boats at Low Tide* there is a luminous glow which touches sails, sea and sky and creates a feeling of calm before the sunset.



29 Georges Chavignaud

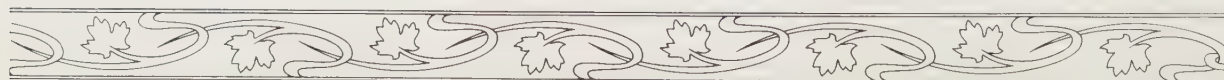
Canadian, 1865-1944

Coast Scene with Fishing Boats

Water colour on paper, 58.4 x 79.7 cm

Bequest of John Paris Bickell, 1952

Chavignaud was born near Brest in Brittany, France, and coast scenes such as this remained one of his favourite subjects. In 1884 he came to Canada settling in Toronto. He returned to Europe to study art and was enrolled in Paris at the Collège Charlemagne. Later he went to Belgium and in 1903-04 exhibited in the Salon Triennal, Brussels, and the Royal Society of Belgian Watercolour Painters. By 1912 he had returned to Canada and held the position of Principal of the Victoria School of Art in Halifax.



30 Charles Emile Jacque French, 1813-1894

Moonlight

Oil on canvas, 35.6 x 45.7 cm

Gift of Mr. and Mrs. H.C. Cox, 1926

Born in Paris, Charles Emile Jacque was apprenticed when young to an engraver of maps. His early artistic reputation was based upon his skill as an engraver and water colourist, and he first exhibited in the Salon with an engraving in 1845. In 1848 his first painting was shown there.

Friendly with Millet, Jacque went with him to Barbizon in 1849, and was delighted with the area and the other painters working there. The last survivor of the Barbizon group, he worked in and around the Fontainebleau district until his death at the age of 81.

Moonlight shows Jacque painting his favourite subject matter – farmyard animals, particularly sheep, clustered together under the luminous glowing light of the moon.



31 W.E. Atkinson Canadian, 1862-1926

Autumn Moonrise

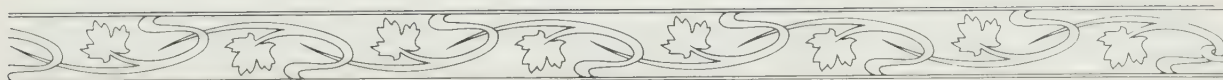
Oil on canvas, 41.1 x 61 cm

Purchase with assistance from Wintario, 1978

Atkinson was born in Toronto and studied at the Ontario School of Art under John Fraser and Robert Harris. In 1883 he went to Philadelphia to work under the American artist Thomas Eakins. Following this training he went to Paris and in 1889 studied at the Académie Julian under Bouguereau (No. 18).

In 1890 and 1891 he exhibited in the Paris Salon and during that period he went on sketching tours of Holland, Belgium and France. In 1902 he returned to Canada and won the prize for the best landscape in the annual O.S.A. Exhibition.

Pastoral landscapes such as *Autumn Moonrise* were among his best known works.



32 Pierre Puvis de Chavannes

French, 1824-1898

Les Baigneuses (Bathers)

Oil on canvas, 58 x 38 cm, Purchase,
Peter Larkin Endowment Fund, 1974

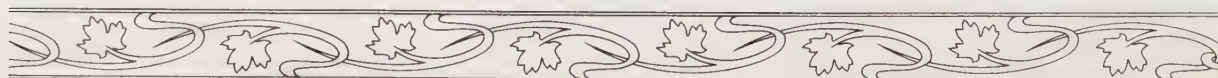
Puvis de Chavannes was born in Lyons, the son of a prosperous mining engineer. Provided with life-long financial independence, Puvis' first artistic studies included several weeks in the studio of Eugène Delacroix and three months with Thomas Couture. He also travelled extensively in Italy.

In 1850 his first painting was accepted in the Salon but from 1851 to 1858, his work was refused. This experience gave him a lasting sympathy for younger artists who were rejected by official organizations. In 1859, however, the Salon accepted his painting and from then until his death he was a regular contributor.

As a mural painter, Puvis did the decorations for many buildings in France, including the Pantheon in Paris. His traditional subject matter made his work acceptable in academic circles, but his simplification of detail and his concentration on formal compositional elements ensured its admiration by younger artists. These qualities are evident in *The Bathers* where a familiar subject is handled with little attention to anatomical detail, and where the background is flattened to give a patterned, decorative effect.



32



33 Farquhar McGillivray Knowles

Canadian, 1860-1932

History of Music - Shepherd Piping, Goats

Mural, tempera on canvas, mounted on wood,
248.9 x 157.5 cm, Gift of B.T. Dougall, 1957

Knowles was born in Syracuse, New York. His early studies included the unlikely artistic choice of West Point Military Academy. On moving to Toronto, he worked at the Notman Fraser Photographic studio and studied water-colours and miniature painting under J.A. Fraser.

In 1885 he went to Europe, going first to England and then to Paris, where he studied under Jean-Paul Laurens (No. 10) and Benjamin Constant. Present research indicates that he did not exhibit in Paris, although he did show in several group exhibitions in London. He returned to Toronto in 1896 and was a prominent member of the academic artistic community there, also spending time in New York.

Shepherd Piping, Goats is one of seven panels, illustrating an allegory of music in an ancient Roman, arcadian setting. They were commissioned by Sir John Eaton for the music room in his Toronto house "Ardwold".



33

34 George Agnew Reid Canadian, 1860-1947

Study for Decorative Panel "Music"

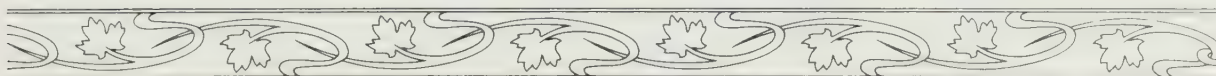
Coloured chalk on thin card, 40.6 x 14.6 cm

Gift of Mary Wrinch Reid, 1954

Born in Wingham, Ontario, George Reid studied at the Central Ontario School of Art, under Robert Harris and John Fraser. From 1882 to 1885 he studied in Philadelphia with Thomas Eakins at the Pennsylvania Academy. Like George Inness who influenced Homer Watson (No. 27) Eakins had studied in Paris, under Gérôme (No. 8), and thus presented his pupils with an Americanized version of the French style. This Reid absorbed before going himself to Europe in 1885. He was back in Canada in 1886, but returned to Paris in 1888-89, to study at the Académie Julian under Benjamin Constant and at the Académie Colarossi.

Reid exhibited in the Paris Salon from 1889 to 1892 and in 1894 and 96. In 1889, his painting *Dreaming* was illustrated in the Salon catalogue.

Reid admired Puvis de Chavannes and when in Paris had a chance to study the Frenchman's murals in the Pantheon, the Sorbonne and the Hôtel de Ville. On his return to Canada, Reid did murals for a number of buildings, including the Toronto City Hall, Jarvis Collegiate and the Royal Ontario Museum. *Music* is a study for a large wall panel.



French Artists and Canadian Artists – Impressionists and Post-Impressionists

35 Emile Othon Friesz French, 1879-1949

Paysage La Ciotat, 1905

Oil on canvas, 64.8 x 79.1 cm, Anonymous Loan

The son of a sailor, Othon Friesz was born in Le Havre. In 1898 he went to Paris and his early studies were with Bonnat at the Ecole des Beaux-Arts.

As a young artist, Friesz admired Rubens and Delacroix, whose work may have influenced him to use warm tones and free, flowing outlines.

Until 1904 Friesz worked as an Impressionist, but under the influence of Matisse his style evolved toward the brighter colours and more solid shapes of "Fauvism."

During this period, Friesz worked and exhibited with the other Fauves including Matisse, Marquet and Dufy at the Salon d'Automne and the Salon des Indépendants.

La Ciotat is a small town in the south of France which provided inspiration for Friesz on a number of occasions. This painting "shows great similarity to both Matisse and Derain's work of the same time, especially in the foreground strokes and the intensity of light which is heightened by the large expanses of bare canvas between the colour units." (R.J. Wattenmaker: *The Fauves*, 1975, p. 9)

36 Alexander Young Jackson Canadian, 1882-1974

Assisi from the Plain

Oil on canvas, 25.5 x 80.6 cm, Purchase, 1946

Jackson was born in Montreal, and his first art studies were under Brymner (No. 23) at the Montreal Art Association. In 1905 Jackson worked as a photo-engraver, and that year he and his brother took their first trip to Europe, spending most of their time in Paris and Rotterdam. In 1906-07 Jackson studied in the evening classes of the Art Institute of Chicago, while working during the day in an advertising firm.

In 1907 he went to Paris again, studying for six months at the Académie Julian, under Laurens (No. 10). He claimed that his principal learning experience during this period was not the teaching, but the association with the international group of students at the Julian. He stayed in France, mostly in Paris, until 1909, making trips to Holland and Italy. Then he returned to Montreal to earn more money, before going back to France in 1911 with Albert Robinson (No. 65). In 1913, Jackson returned to Canada, settling in Toronto, and it was then that he met Tom Thomson and the artists who were to make up The Group of Seven.



38



37

37 Albert Marquet French, 1875-1947
Quai du Louvre, 1905
 Oil on canvas, 65 x 80 cm, Anonymous Loan

(For biographical note about Marquet, see No. 11)

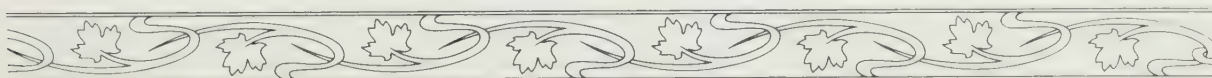
Despite their simplicity, Marquet's paintings of Paris streets convey the feeling of activity and life characteristic of a great city. Here the brilliant setting sun gives a dynamic, somewhat unsettling quality to the view which is probably taken from his studio window. The terse black brush strokes, the thinly applied paint and the tilted perspective show the influence of Oriental painting and prints.

38 James Wilson Morrice Canadian, 1865-1924
Return from School
 Oil on canvas, 46.4 x 73.7 cm
 Gift from the Reuben and Kate Leonard Canadian Fund, 1948

James Wilson Morrice was born in Montreal, the son of wealthy parents who wanted him to have a sound professional education. He acquired a B.A. from the University of Toronto but, after spending two years at Osgoode Hall, did not complete his law degree. Instead, he convinced his father to support him studying art in Paris. In 1890 he enrolled briefly in the Académie Julian, but preferred private lessons with the Barbizon painter Henri Harpignies. From him he learnt how to animate a landscape with simplified figures, composed of a few deft brush strokes.

As a young artist, Morrice was also influenced by Puvis de Chavannes (No. 32) and the American painter James McNeill Whistler. In Paris, he became friendly with many expatriate Americans, including Maurice Prendergast, as well as with the French painters Henri Matisse and Albert Marquet. From 1896 he exhibited regularly with the liberal Société Nationale des Beaux-Arts, as well as in the Salon d'Automne.

While his parents were still living, Morrice returned to Quebec regularly in the winter. Painted between 1900 and '03, *Return from School* originates out of one of these return visits. It is a mixture, a simple every-day Canadian event interpreted through a sophisticated European perception.



39 Henri Matisse French, 1869-1954

Les Voiliers, 1906

Oil on cardboard, 25 x 59 cm, Anonymous Loan

Henri Matisse was born at Cateau-Cambresis. In 1892 he went to Paris to study painting, first with Bouguereau (No. 18) at the Académie Julian and then at the Ecole des Beaux-Arts with Gustave Moreau. There he became a great friend of Albert Marquet (No. 11 and 37) who was also working under Moreau. As the leader of the group of artists who in 1905 were to be known as the "Fauves" Matisse was experimenting with the expressive use of colour. In *Les Voiliers*, he uses a broad neo-Impressionist brush stroke, with dazzling combinations of complementary colours. The work is painted on cardboard and is the upper portion of a poster advertising an art exhibition.

As one of the great modern colourists, Matisse was to be a continuous influence upon Canadian artists, from Morrice in the early 20th century to Jack Bush in the 1960s.

40 Marc-Aurèle de Foy Suzor-Coté Canadian, 1869-1937

Landscape

Oil on cardboard, 21.6 x 27 cm, Bequest of Gerald R. Larkin, 1961

Suzor-Coté was born in Arthabaska and at an early age worked as an assistant to a local church decorator. In 1891 he went to Paris, studying at the Ecole des Beaux-Arts under Bonnat and at the Académies Julian and Colarossi under Benjamin Constant and Jules Lefebvre.

From 1894 to 1907, he exhibited regularly in the Paris Salon and in 1900 won a medal at the Exposition Universelle. He returned several times to Canada during the 1890s but not permanently until 1908.

The composition of this small *Landscape* is similar in structure to paintings by the Barbizon artists, but the simplified areas of brilliant colour show Suzor-Coté's awareness of and his ability to experiment with a more modern Fauve-type style.



41



41 Camille Pissarro French, 1830-1903

Printemps, temps gris, Eragny

Oil on canvas, 60.3 x 73 cm, Purchase, 1933

One of the major figures of Impressionism, Camille Pissarro was born in the Virgin Islands. His early education took him back and forth across the Atlantic, between Paris and the Caribbean, but after 1855 he remained in France.

In Paris he studied at the Académie Suisse and the Atelier Gleyre, and there met Monet and Cézanne as well as most of the other artists who were to make up the Impressionist circle. In his early work, Pissarro was influenced by the Barbizon painters, particularly Corot, and during this period he adopted their method of painting outside. He exhibited in the Salon des Refusés in 1863 and in the official Salons of 1864, '65 and '66.

During the Franco-Prussian War Pissarro was with Monet in England, and on their return to France both artists became key figures in the development of Impressionism. From 1874 to 1886, Pissarro was the only artist to exhibit in all eight of the Impressionist exhibitions.

In 1884, he settled in the little village of Eragny although he continued to travel throughout France in search of new subject matter. In *Printemps, temps gris, Eragny* Pissarro captures the misty light of a spring day. Brown earth tones turn to pink, there is a sparkling freshness in the green and white of the apple blossoms and the skies above change from blues to grays with the fickleness of the weather.

42 Helen McNicoll Canadian, 1879-1915

Landscape with Cows

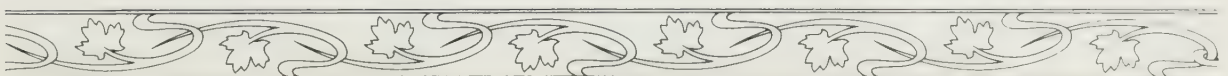
Oil on canvas, 90.5 x 71.1 cm, Gift of Mrs. R. Fraser Elliot, 1977

Born in Toronto, Helen McNicoll was the daughter of wealthy parents who gave her financial independence. She studied first at the Montreal Art Association under William Brymner (No. 23). In 1906 she sailed for Europe and for a year studied in England. In 1907 she went to Paris. During the period just before World War I, she spent a good deal of time in England and France, and in 1913 became a member of The Royal Society of British Artists. Her death at the age of 36 was a tragedy as her painting to that point was full of promise.

Landscape with Cows shows McNicoll's absorption and interpretation of Impressionism. The broken brush strokes give the effect of flickering light, but the atmosphere is clearer and the colours more intense than most European versions of similar subjects.



42



43 **Pierre August Renoir** French, 1841-1919

La Seine à Chatou

Oil on canvas, 45.7 x 55.9 cm, Purchase, 1935

Renoir was born at Limoges and his early art training was as an apprentice in a porcelain factory, decorating ceramics. In 1862 he was accepted into the Paris Ecole des Beaux-Arts and studied with Gleyre. There he met the future Impressionists Sisley, Bazille and Monet.

As a young artist Renoir was friendly with the Barbizon painters, particularly Diaz (No. 4 and 26), and he soon adopted their method of painting out of doors. In 1864 one of his paintings was accepted for the first time by the Salon.

During the late 1860s Renoir lived and worked with Monet, often painting the same subject side by side. With Monet and Pissarro, he was active in organizing the first Impressionist exhibition in 1874. However he was not a consistent exhibitor with the Impressionists and on a number of occasions left them in favour of the official Salon. By 1890 Renoir had abandoned true Impressionism, although he would often adopt a partial impressionist style in the painting of his later pictures.

La Seine à Chatou was painted during Renoir's Impressionist period and is considered one of his few landscapes painted strictly in that style. There is an immediacy of experience achieved by the broken brushwork and the clear unmixed colours which suggest light and its dappled reflections.



44 **Maurice Cullen** Canadian, 1866-1934

Moret, Winter

Oil on canvas, 59.7 x 92.1 cm

Gift from J.S. McLean, Canadian Fund, 1957

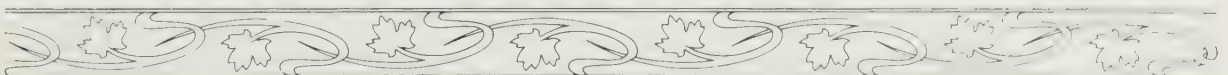
Maurice Cullen was born in Newfoundland but when he was young his family moved to Montreal. His initial art studies were as an apprentice to the Montreal sculptor Philippe Hébert.

In 1889 Cullen went to France and enrolled in the Paris Ecole des Beaux-Arts. In Paris, he met a number of Canadians including Suzor-Coté (No. 40 and 66), Brymner (No. 23) and Morrice (No. 38, 57 and 58) and was encouraged by these friends to abandon sculpture for painting. His painting studies began under Jules Elie Delaunay and continued with Philippe Roll, the president of the Société Nationale des Beaux-Arts.

In 1892 on the completion of his studies, he travelled in France, painting landscapes in places made famous by such artists as Gauguin and Monet. Moret was the small town just outside Paris where the Impressionist Alfred Sisley lived, and it is from Cullen's visit there that *Moret, Winter* originated.

Cullen exhibited five paintings in the Salon of the Société Nationale des Beaux-Arts in 1894, and was elected an Associate of that Society, a rare honour for a foreigner. In 1905, one of his paintings was bought by the French government. That winter he went back to Canada, returning briefly to Europe in 1906 to paint in Venice with Morrice. In 1900 he was in France again and exhibited in the Salon in 1901, '02 and '05.

Moret, Winter, with its heavy texture, broken colour and concern with reflected light, shows Cullen's interest in Impressionism, but it is more solid in form and structure than most works of similar subjects by French artists.



Canadian Artists

45 James MacDonald Barnsley Canadian, 1861-1929

Landscape with Town

Oil on canvas, 45.7 x 76.2 cm

Purchase with assistance from Wintario, 1976

Barnsley was born in West Flamboro, Ontario, but when young moved to St. Louis. From 1879 to 1882 he studied at the St. Louis School of Fine Arts. In 1883 he went to Europe, travelling extensively, and studying art in Paris. He gained considerable recognition in Paris exhibiting from 1883 to 1887 in the Salon. In 1892 at the age of 31 he was diagnosed insane and spent the last 37 years of his life in mental hospitals.

Little is known about this painting *Landscape with Town*. In its clarity of light, the work shows the influence of the Barbizon painters, especially Corot, whom Barnsley greatly admired. This is not a typical work, however, as Barnsley was best known as a painter of maritime subjects – the sea and sailing boats at St. Malo and Dieppe.

46 John William Beatty Canadian, 1869-1941

Rural Landscape

Oil on canvas, 58.8 x 91.6 cm

Purchase with assistance from Wintario, 1976

Born in Toronto, Beatty worked as a house painter and fireman and was a member of the Riel Expedition, before settling down to study art in Toronto. In 1894 he enrolled at the Central Ontario School of Art under J.W.L. Forster (No. 52) and G.A. Reid (No. 34, 62 and 63).

In 1900 he went to Paris and studied at the Académie Julian under Laurens (No. 10) and Constant. Coming back to Canada for five years Beatty returned to Europe in 1906, travelling widely and studying again at the Académie Julian as well as the Colarossi. In 1908 he was again back in Canada.

Beatty was an avid nationalist who sought to glorify the various qualities of the Canadian landscape much as the Group of Seven would do some years later. However he learned little from the French painters of the 20th century and his view of nature remained firmly rooted in the Barbizon style.



47

47 Frederic Marlett Bell-Smith Canadian, 1846-1923

The Beach

Water colour on paper, 34 x 52.1 cm, Gift of Mrs. F.F. Tisdall, 1953

Bell-Smith was born in England and came to Canada with his father in 1866. He had studied at the South Kensington Art School in London, but instead of continuing these studies he looked for work as a photographer. Later he taught art in public and private schools in south-western Ontario.

In 1891 Bell-Smith returned to Europe, studying art in London and Paris. By this time his reputation in Canada was well established and he was a member of both the RCA and OSA. Although he continued to make trips to England and France he never seems to have exhibited in the Salon. His success was such that he was commissioned to paint a portrait of Queen Victoria and she posed for him in an hour-long sitting.

Whether the subject of this painting is in England, France or Canada, *The Beach* has a luminous airy sky and a sense of atmosphere that suggests Bell-Smith had looked hard and well at Boudin (No. 1).

48 Franklin Brownell Canadian, 1856-1946

By Ward Market, Ottawa

Oil on canvas, 41.3 x 53.7 cm

Gift of the Canadian National Exhibition Association, 1965

Brownell was born in New Bedford, Massachusetts and studied at the Boston Museum of Fine Arts. In the early 1880s he spent several years in Paris studying at the Académie Julian under Tony Robert-Fleury and W.A. Bouguereau (No. 18).

In 1886 he came to Canada to become Principal of the Ottawa Art School. He is known to have won a bronze medal at the Paris Exposition of 1900, but whether he merely sent the painting or took it to Paris himself is not clear.

In 1907, with J.W. Morrice and Edmund Morris, Brownell helped found the Canadian Art Club. This group was interested in adapting the skills and techniques which they had learned in Europe and using them to develop a national Canadian style. *By Ward Market, Ottawa* shows the old farmers' market and is typical of the many picturesque winter scenes done by members of the Club.

49 William Blair Bruce Canadian, 1859-1906

Portrait of the Artist's Wife Caroline

Oil on canvas, 75.1 x 32.4 cm

Gift of Mrs. Reginald Allworth, Hamilton, 1954

Blair Bruce was born in Hamilton, attended the Hamilton Art School and then worked in an architect's office for three years. In 1881 he went to Paris and studied at the Académie Julian under Robert-Fleury and Bouguereau (No. 18) and from 1882 until 1906 he exhibited regularly in the Salon. Bruce returned to Canada only once, in 1886, but during his years in Paris he met many Canadians and was particularly helpful to younger artists, among them Maurice Cullen (No. 44) and Albert Robinson (No. 64).

In 1882 Bruce married the Swedish sculptress Caroline Benedicks and much of the rest of his life was spent in Sweden. This portrait of his wife shows Bruce attempting a synthesis of contemporary French styles and techniques. Colour as used by the Impressionists and their followers was a major influence, and in this painting the brilliant reds and greens give evidence of this.



50 Florence Carlyle Canadian, 1864-1923

The Tiff

Oil on canvas, 183.8 x 134.6 cm

Gift of the Government of the Province of Ontario, 1972

Born in Galt, Ontario, Florence Carlyle was fortunate in having a mother who recognized her daughter's ability and brought an artist from New York to teach her and some of her friends. Paul Peel (No. 19, 60 and 61), a friend from neighbouring London was also impressed by Carlyle's talent and encouraged her to study in France. In 1890, she went to Paris and enrolled in the Académie Julian under Bouguereau (No. 18), Robert-Fleury and Lefebvre, and in 1893 as well as 1894 her work hung in the Paris Salon.

In 1896 she returned to Canada and for a time taught art at Havergal College. Later she moved to New York and had considerable success selling her paintings. From 1900 to 1912 she travelled widely in Europe, only returning to Canada because of the illness of her mother. On her mother's death, she returned to England and settled there for the rest of her life.

More receptive to new ideas than Paul Peel, Carlyle has a freedom of brushwork and a sense of colour in her painting that mark her as being closer to the Impressionists than to the academics.

51 Harriet Mary Ford Canadian, 1858-1938

Boy Lying in Grass

Oil on wood, 10.2 x 14 cm, Gift of Mrs. G.A. Reid, 1963

Born in Brockville, Ontario, Harriet Ford studied at the Central Ontario School of Art in Toronto. On going to Europe, she enrolled first at the St. John's Art School in London and then at the Académie Colarossi in Paris. In 1890 she exhibited in the Paris Salon and the newspaper *Le Figaro* commented favourably about her work.

Ford spent most of her life in England, although she returned to Canada on several occasions when her paintings were being exhibited here.

52 J.W.L. Forster Canadian, 1850-1938

Rush Lake, Mégantic, P.Q.

Oil on board, 19.1 x 31.1 cm

Gift of George E. Kingsford, 1955

Forster was born in Norval, Ontario and studied art in Toronto before going to Europe in 1879. He spent a few months in Britain, and then went to Paris where he studied at the Académie Julian under a number of artists including Bouguereau (No. 18). He exhibited in the Salon in 1880, 1881 and again nine years later in 1890.

In 1882 Forster worked with fellow Canadian Blair Bruce (No. 49) in the countryside around Barbizon. In addition to landscape, Forster was interested in portrait painting and studied for a winter with Carolus-Duran, one of the best known French artists in the field.

On his return to Canada, Forster developed a considerable reputation as a portrait painter. He also continued to paint landscapes in the Barbizon manner like this one. Rush Lake, Mégantic is located in the Eastern Townships directly south of Quebec and east of Sherbrooke.



53 Clarence Gagnon Canadian, 1881-1942

Farm on a Hill

Oil on canvas, 51 x 66.4 cm, Gift of Reuben Wells Leonard Estate, 1935

Gagnon was born in Montreal and from 1897 to 1900 studied under William Brymner (No. 23) at the Montreal Art Association. In 1904 he went to Paris and enrolled at the Académie Julian, studying there until 1905 with Jean-Paul Laurens (No. 10).

In 1906 and 1908 he exhibited his etchings in the academic Salon, where he won an Honourable Mention. From 1911 to 1914 he exhibited with the more liberal Société Nationale des Beaux-Arts, being one of the few Canadians to show his work at both major Salons. During the period 1906-1909 he travelled extensively throughout Europe, visiting every country but Russia. His interests turned from etching to painting, although he always relied on linear outline and working drawings when planning his pictures.

Gagnon returned to Canada in 1909. He chose the Baie-St-Paul region on the St. Lawrence River as one of his favourite subject areas, and was determined to paint the Canadian landscape with fresh colour and light in the out-door method of the Impressionists. *Farm on a Hill* was painted some time between 1908 and 1914. It has a misty atmospheric quality rather like Cullen's style (No. 44) from the same period.

54 Alexander Young Jackson Canadian, 1882-1974

A Venetian Doorway

Oil on panel, 21.6 x 27 cm, Purchase, 1975

(For biographical note on Jackson see No. 36)

Jackson visited Venice at least twice, once during 1908 and again in 1913. *A Venetian Doorway* probably dates from the latter visit, when it is thought that Albert Robinson (No. 64) was with him, as their choice of subject matter and style have remarkable similarities.



54





55

55 Farquhar McGillivray Knowles Canadian, 1860-1932

Women on the Beach, 1897

Oil on canvas, 87.3 x 122.6 cm

Gift of Bertrand Gerstein, 1970

(For biographical note on McGillivray Knowles see No. 33)

In this work the sense of light and natural, breezy air in motion is reminiscent of Boudin (No. 1) and the other Normandy painters. Placing peasant women in this kind of setting was a popular convention. Their work as harvesters of the sea was idealized in the same way that Millet or Peel (No. 21) sought to idealize the harvesting of the land.

56 Helen McNicoll Canadian, 1879-1915

Interior

Oil on canvas, 55.9 x 45.9 cm, Purchase, 1976

(For biographical note on Helen McNicoll see No. 42)

With the splashes of sunlight on the gentle disarray of this bedroom, *Interior* projects a feeling of intimacy with the obviously female occupant. It shows Helen McNicoll working in the tradition of Berthe Morisot and Mary Cassatt, giving a loving and sensitive interpretation of her subject.





58

57 James Wilson Morrice Canadian, 1865-1924

Sketch for "At a Country Fair"

Oil on panel, 15.2 x 12.7 cm

Gift of Mrs. Alan Law, 1929

(For biographical note on Morrice, see No. 38)

It is not documented whether this work was done in Canada or in Europe. It is one of two sketches for a larger painting which is now in the Beaverbrook Art Gallery at Fredericton. Morrice achieved a freshness and spontaneous quality in these small works that owes much to Impressionism.

58 James Wilson Morrice Canadian, 1865-1924

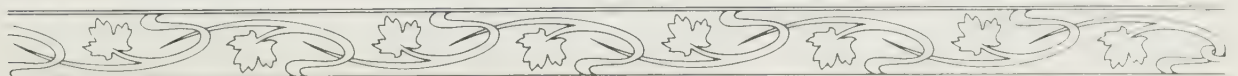
Two Women Seated near Rialto Bridge, Venice

Oil on panel, 11.9 x 15.4 cm

Gift from J.S. McLean, Canadian fund, 1955

(For biographical note on Morrice see No. 38)

Morrice made two trips to Venice with Maurice Cullen (No. 44), once in 1896 and again in 1902-03 when this sketch was painted. The small $4\frac{7}{8}$ x 6 inch panels which Morrice used for his sketches were originally cigar box covers. A number of them would fit neatly into a specially designed pocket in his coat. They would then be readily available for visual notes whenever an interesting subject appeared. It was this method of working that gives these small works such charm and spontaneity.



59 Edmund Morris Canadian, 1871-1913

Gathering Poppies, Holland

Oil on canvas, 69.2 x 56.5 cm

Gift of Sir Edmund Walker, 1918

Edmund Morris was born in Perth, Ontario, the son of wealthy parents. His father had been Lieutenant-Governor of Manitoba and the Northwest Territories, and at a later time was a member of the Ontario Legislative Assembly. Young Morris studied first at the studio of William Cruikshank in Toronto and later at the Art Students League in New York. When he went to Paris he enrolled at the Académie Julian under Laurens (No. 10) and Constant. Later he was a student at the Ecole des Beaux-Arts under Gérôme (No. 8).

Morris returned to Canada in 1896 and *Gathering Poppies, Holland* was exhibited in the O.S.A. exhibition in 1897. Next to France, Holland was one of the places that Canadian artists most wanted to visit and the modern Dutch school, now largely forgotten, had a major international influence. The soft light and misty quality of this painting was typical of the Dutch style.

Morris was active in the founding of the Canadian Art Club in 1907, and used his influence to further the cause of Canadian art. In 1913 he drowned while on a painting expedition in the St. Lawrence.



60 Paul Peel Canadian, 1860-1892

Luxembourg Gardens, Paris

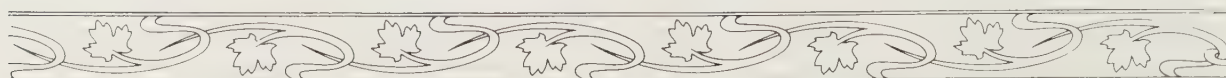
Oil on board, 25.7 x 35.3 cm

Gift of Mary Wrinch Reid, 1954

(For biographical note on Peel, see No. 19)

In this painting Peel achieved a freshness and unpretentious quality that is often lacking in his larger works. He skilfully caught the light and the mood as the woman and child enjoy the sunshine in this most charming of Paris parks.

At the Toronto sale of Peel's paintings in 1890, this work was bought by George Reid (No. 34, 62 and 63) for \$65.00.



61 Paul Peel Canadian, 1860-1892

The Tired Model

Oil on canvas, 104.2 x 81.1 cm

Gift of Sir Edmund Walker, 1918

(For biographical note on Peel, see No. 19)

Originally called *Life is Bitter*, this painting was exhibited in the Paris Salon of 1889, and was a study for a larger work which was awarded an Honourable Mention in the same Salon. The large version was bought by an American collector and was bequeathed by him to the Columbus Gallery of Fine Arts in Columbus, Ohio, which still owns it.

The Toronto painting was bought by Byron Walker from the 1890 Peel sale for a reported \$260.00. Sir Edmund Walker gave it to the Art Gallery of Toronto in 1918.

Often included in international exhibitions of Canadian art, *The Tired Model* has a sentimental story-telling quality and displays a technical virtuosity typical of much of Peel's work. Both qualities account for his popularity first in Europe, and later in Canada.



62 George Agnew Reid

Canadian, 1860-1947

Portrait, Mary Hiester Reid, 1898

Oil on canvas, 76.8 x 64.1 cm

Gift of Mary Wrinch Reid, 1954

(For biographical note on Reid see No. 34)

Mary Hiester was born in Reading, Pennsylvania, and met George Reid when they were both students at the Pennsylvania Academy of Fine Arts, under Thomas Eakins. They were married in 1885, and had a honeymoon in Europe, spending ten days in Paris.

After several years in Canada, George and Mary Reid both returned to Paris in 1888. With her husband she enrolled at the Académie Colarossi, but unlike him she did not exhibit in the Salon.

This portrait, painted when his wife was in her mid-forties, shows George Reid working with lights and darks in the academic manner. This simple, homely act of flower-arranging gives the work a feeling of intimacy.



63 George Agnew Reid Canadian, 1860-1947

The Rye Field

Oil on canvas on cardboard, 45.1 x 61 cm

Gift of Mary Wrinch Reid, 1954

(For biographical note on George Reid see No. 34)

This painting was completed in less than an hour as a demonstration to a class at the Ontario College of Art, where George Reid was a teacher from 1890 to 1928.

The subject matter was popular with both the Barbizon and the Impressionist painters, but Reid's handling is closer to the former.

64 Albert Henry Robinson Canadian, 1881-1956

At Venice

Oil on wood panel, 21.6 x 27 cm, Gift from the Fund of the

T. Eaton Co. Ltd. for Canadian Works of Art, 1951

Albert Robinson was born in Hamilton, Ontario and studied at the Art School there. He spent 1903-04 in Paris, enrolled at the Académie Julian and later at the Ecole des Beaux-Arts under a number of teachers including Bouguereau (No. 18).

In 1905 he returned to Canada and took a teaching position at the Hamilton Art School. However Montreal appeared increasingly attractive, and after a number of visits he moved there in 1909. In 1910 he met A.Y. Jackson and the following year they travelled and painted together in Normandy and Brittany.

It is possible that he made a subsequent trip to Europe with A.Y. Jackson in 1913, since this small sketch has many similarities with A.Y. Jackson's *A Venetian Doorway* (No. 56). Robinson's painting is inscribed on the reverse in pencil "To Father and Mother/with much love from/Albert/Golden Wedding Day, Nov. 19, 1913/Sketch at Venice."

63



65 Henry Sandham Canadian, 1842-1910

Fishing Boats, Bay of Fundy, 1885

Oil on canvas, 43.2 x 78.7 cm

Bequest of John Ross Robertson, 1947

Sandham was born in Montreal and like many Canadian artists acquired an early training by working for Notman's photographic studios. John Fraser and Otto Jacobi were among the other artists who were there at the same time.

In 1880 Sandham visited England, and on his return to North America, he settled in Boston. There he became well known as an illustrator for *Scribner's*, *Harper's* and *Century Magazines*.

In 1901 he moved to England, settling there permanently. Little is documented about his travelling in France, but it is known that he exhibited a watercolour in the Paris Salon of 1905 and at that time gave his address as Boulevard du Montparnasse, 125.

66 Marc-Aurèle de Foy Suzor-Coté Canadian, 1869-1937

The Trapper (Le Trappeur)

Bronze, height 28.6 cm, Bequest of John Paris Bickell, 1952

(For biographical note on Suzor-Coté see No. 41)

It is thought that *The Trapper* was Suzor-Coté's first bronze sculpture and that it was exhibited in the Paris Salon of 1907. With the exception of religious carvings, sculpture was an art which had been largely ignored by Canadians, possibly because of the high costs involved in bronze casting. In style this work is very much part of the 19th century academic tradition, but Suzor-Coté has used the medium to interpret a uniquely Canadian subject.



66



67 Sydney Strickland Tully

Canadian, 1860-1911

Washing Day

Oil on canvas, 50.8 x 38.1 cm

Gift by Subscription, 1912

Born in Toronto, Sydney Tully studied initially under William Cruikshank at the Central Ontario School of Art. In 1884, she went to Europe, staying first in England where she enrolled for two years at the Slade School of Art. In 1886 she was in Paris and again remained for two years, studying at the Académies Julian and Colarossi. In 1888 one of her paintings was exhibited in the Salon. After returning briefly to Toronto, she was back again in Paris by 1890. For the next three years she divided her time between Paris, England and New York.

Her painting shows the influence of the English and Dutch Schools, as well as that of the French. Sunlit interiors such as *Washing Day*, with women at work doing simple household tasks, were among her favourite subjects.



67

68 Horatio Walker Canadian, 1858-1938

Evening, Ile d'Orléans

Oil on canvas, 71.8 x 91.4 cm

Gift of the Family of Sir Edmund Walker, 1926

Born in Listowel, Ontario, Horatio Walker was mainly self-taught. When he was 15 he went to Toronto to work for the photographic studio of Notman and Fraser. This firm employed artists to colour their black and white photographs and under the direction of J.A. Fraser and R.F. Gagen provided initial art training for many Canadians including Walker and Homer Watson (No. 27).

In 1876 Walker went to New York, settling in Rochester in 1882. From 1883, he divided his time between New York in the winter and the Ile d'Orléans, outside Quebec, in the summer. He made a number of trips abroad, but never for an extended duration; nevertheless, in 1889, one of his paintings won a bronze medal at the Paris Exposition. Known as the "Canadian Millet," Walker chose as his subjects the habitants, the farm animals and the landscape of Quebec. Adapting the style of the Barbizon painters, he romanticized French Canadian rural life in a way that made his paintings immensely popular with North American collectors.



69 Albert Curtis Williamson Canadian, 1867-1944

Misty Morning, Newfoundland

Oil on canvas, 97.8 x 128.3 cm

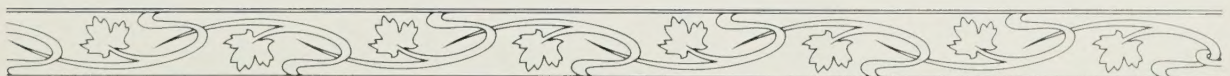
Gift from the Reuben and Kate Leonard Canadian Fund, 1926

Born in Brampton, Williamson came to Toronto in 1885 to study for two years with J.W.L. Forster (No. 54). In 1889, he went to Paris for nearly three years and enrolled at the Académie Julian under a number of different masters. In 1891 one of his paintings was exhibited in the more liberal Société Nationale des Beaux-Arts. A year later he returned to Canada for a short time but was back in Europe again by 1894. For the next ten years he travelled, mostly in France and Holland, and sometimes with W.E. Atkinson (No. 31) who was a longtime friend.

In about 1904 Williamson returned to Canada, settling in Toronto. Two years later he went on a sketching trip to Newfoundland and it was at this time that he painted *Misty Morning, Newfoundland*. Its sombre brooding quality shows that for this artist, as for a number of other Canadians, the influence of the contemporary Dutch School was often as strong as that of the French.



68



Canadian Artists in Paris during the 1867-1914 period, the Salons in which they exhibited and the dates.

	Société des Artistes Français*	Société Na- tionale des Beaux- Arts**		Société des Artistes Français*	Société Na- tionale des Beaux- Arts**
Alexander, Charles	89, 90, 91		Huot, Charles	77, 82-85	
Anderson, Hélène	10		Holden, Sarah B.	95	
Armington, Caroline		13, 14	Houghton, Margaret	90	
Armington, Frank M.	08, 09	09, 14	Jack, Marion		06
Armington, Marie M.	10		Jackson, A.Y.	07	
Armstrong, Elizabeth	83, 85		Jones, Francis	83, 84	
Atkinson, William E.	90, 91		Joy, Ida	82, 83, 84	
Ault, Charles H.		99	Kingsford, Winifred		12
Barnsley, James M.	83-87		Longman, E.	90	
Beau, Henri	93, 94		MacKenzie, John G.	01, 02	05
Bell, Mary A.	90		MacLaughlan, Donald		01-11
Black, Florence	10	12	MacPherson, Margaret		94, 96-99, 01-08, 10, 12, 14 93
Blackstone, Sarah	87, 88, 93				
Blois, F.B. de	70, 72		Martigny, Athelstan de		
Blum, Juliette		08, 10	Maybee, Eli	06, 09	
Boulton, Muriel C.	07, 10		Morrice, James W.		96, 98, 99, 01-11
Bridgman, George	89, 95				
Bruce, William B.	82, 84, 85, 88, 91, 93, 94, 95, 96, 98, 99, 00, 01, 05, 06		Munro, Jean	08	
Brymner, William	85		Noyes, George	92	
Cameron, Lilie	01		Palmer, Maude		04
Carlyle, Florence	93, 94		Paradis, Jobson		95
Castle, M.	95		Parks, G.E.	98	
Clark, Frank	94		Pemberton, Sophie	00, 02, 03	
Coulson, Harry	96		Peel, Paul	83, 87-92	
Cullen, Maurice		94, 95, 01, 02, 05	Reid, George	89-92, 94, 96	
			Richards, Francis	83	
Cutberg, Robert	70		Robinson, Boardman		99, 03, 04
Doull, Mary A.	10		Russell, Edwin	76, 77	
Dube, Louis T.	95, 96, 98, 03		Russell, John	06, 07, 09, 10	
Dube, Mattie	90, 91, 94, 98, 00, 02, 05, 07, 08		Rusk, Hannah	95, 96	
Eastlake, Mary A	06		Saint-Charles, Joseph	94	
Eaton, Wyatt	74, 76, 84		Sandham, Henry	05	
Ede, Frederic	96, 97, 03, 04		Smith, Charles A.	86-88	
Edson, Allan	82, 83, 84		Stobo, Mary	79	
Forbes, Elizabeth		95	Stoddard, Frederick	94	
Ford, Harriet	90		Suzor-Coté, Marc	94, 98-07	07
Forster, John	80, 81, 90		Tudor-Hart, Percyval	96	95, 98, 99, 03-07, 09
Frechette, Marie M.	10				
Fried, Emily M.	06		Tully, Sidney	88	
Gagnon, Clarence	06, 08	11, 12, 13, 14	Wallis, Katherine		08, 09, 10, 12-14
Grant, Alice	93	95, 96	Williamson, A. Curtis		91
Gruppe, Charles P.	99-10		Woodcock, Percy	84, 87, 88	
Hamilton, Mary R.	05, 06	09, 11			
Hammond, John	85, 87				
Harris, Robert	82				
Howard, Cecil		07, 13, 14			

*Compiled by Silvain Allaire, "Les Canadiens au salon officiel de Paris entre 1870 et 1910: Sections Peinture et Dessins." *The Journal of Canadian Art History*, IV (1977-78) 141-154.

**Compiled by David Wistow. Painting, Drawing, Print and Sculpture Sections.

